

ECLESIASTICAL ART VIEW

JUNE, 1931

TO STATUARY
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CO., NEW YORK,
ETRASANTA.





OUR LADY OF PROVIDENCE

A most attractive art creation. It is a sculpture made up of a variety of colored marbles ingeniously joined together. The different marbles employed were specially chosen for the richness of their veinings. Breccia Marble forms the mantle and is carved in one piece. Verde Antico was used for the tunic while other details are executed in Statuary Primsissima, light Siena, Porphyry and Belgium Black. Carved by artists of Daprato Statuary Company Studios, Pietrasanta, Italy.

Ecclesiastical Art Review

Published by

DAPRATO STATUARY COMPANY

PIETRASANTA, ITALY

"Pontifical Institute of Christian Art"

JUNE, 1931

Number 51

The Cathedral of Burgos

By Mary F. Nixon-Roulet

The city of Burgos, a popular writer has said, "lies in an oasis of poplar trees, overlooked by a barren hill, with ruined fortifications on the Arlanzon, which finally flows into the Duero. The splendid avenues lining the river trail roads at either end, the city resembles a beautiful, proud, luxuriant woman with magnificent and dragged skirt." The cathedral is the most gorgeous of all the city's churches though there seems to be nothing in all Spain about it which differs so greatly from the estimation of the cathedral of Santa Maria of

Burgos, one of the most important writers on Spain, that "the portal of the cathedral is mean and unworthy, the town of Burgos far more interesting than the cathedral." Ford says, "It is an imperfect specimen of thirteenth century Gothic, but its characteristics beauty of style, harmony

between the parts and great pomp and ornament. It is not so graceful and elegant as the cathedral of Leon, perhaps, but more rich in details, both outside and in, and more striking picturesqueness and

who ever writes with understanding of Spanish architecture declares the cathedral of Burgos "more beautiful in Spain, to reflect and embody the

Spanish character. By vigour and exuberance, rather than by subtlety and reserve it appeals to the imagination, and for this reason it is able to bear a richness of ornament which would be intolerable in a building of less vitality or colder temperament. It is a rhapsody in stone, Southern in its effect, though a

sober Gothic can be traced in the transepts and in the main piers and arches of the nave. Built of a limestone that is not quite marble, it emerges from the flank of the hill, like an outcrop of some crystalline substance, quivering with life, that has not yet hardened into immobility. It is the excitement and exaltation of the religious emotions that Burgos Cathedral embodies, rather than its peace and humility; it is a *Te Deum* in stone, not a *Nunc Dimittis*."

Whatever the varying temperament of the beholder may find in the cathedral to woo soft sentiment of the ardent, or stern disapproval of those of severer mould, one opinion prevails, and that is that it must be studied to be really appreciated, and the more

careful the study, the greater is the esteem in which it is held this gem of Spanish architecture—rather should one say, of architecture in Spain, for the cathedral, architecturally, is of the style of Renaissance Gothic.

Like most of the cathedrals of the Old World, it has a varied history. It was founded by St. Ferdinand in honour of his marriage to Doña Beatriz, daughter of the Duke of Suabia, and the



Burgos Cathedral

first stone was laid on July 20th, 1221, by Bishop Maurice, an English cleric who had arranged the royal match and brought the noble lady to Spain.

It will always be a matter of regret that the name of the architect has been lost to fame, for the original plan is one of great coherence and architectural beauty, and it is less marred in addition to it, than are many of the mediaeval cathedrals.

An unusual thing in the plan is that the exterior form is a bold reproduction of the interior, so that, entering the cathedral, one realizes at once that it is but the natural sequence of the exterior. This the many chapels do not mar, each seeming but a proper fulfillment of the cruciform edifice, each adding only more beauty to the exquisite whole.

De Amicis, one of the most charming of travellers, tells us that he wrote ten times at the top of his page, "The cathedral of Burgos is one of the most beautiful, largest and richest monuments in Christendom," and then he lacked courage to continue, so feeble and inadequate seemed the powers of his mind for the task of describing the wonderful sight. His words, however, give the best idea of the peculiar effect which the exterior of the cathedral has upon the traveller, and he says, "From all parts

of the vast roof spring graceful spires, rising above the highest buildings of the city, and richly adorned with ornaments of the colour of dark limestone. In front, to the right and left of the facade, rise two tapering belfries, covered with sculptures from base to summit, ornamented with open-work carving and stone embroidery of charming grace and delicacy. Farther on, from a point near the centre of the church, rises a tower equally rich with bas-reliefs and carvings. On the facade, at the angles of the belfries and along the different elevations, beneath the arches and on all the walls, stand an innumerable multitude of statues—angels, martyrs, warriors and princes—so close, so various in pose,

and brought out in such strong relief by the background of the edifice, that they almost to the view an appearance of life, like a legion, stationed to guard the monument.

"On raising the eyes beyond the facades to the pinnacles of the farthest spires, comprehending at a glance all that delicate harmony of lines, one experiences a feeling of exquisite beauty, when one listens to a strain of music which rises gradually upward from the expression of prayer, to an ecstasy of sublime inspiration, does not seem possible that this measure

of stone can be a work of man—it is like the human voice crying out to earth—"I am!"

More specifically described, the cathedral is a triumph of architectural genius. It is divided into three naves, bisected by a transept, other, between the choir and the High Chapel, at the intersection of which is a lantern with its dome which rises proudly against the arrogant strength of the twin spirally lovely towers, that there is nothing more beautiful in all Spain. A hundred feet high, the Mexican filigree of silver, their tracery carvings glisten in delicate in finish, the outline, faultless.

By day the sun through the carving and the blue sky between the soft-hued stones like a caress from azure eyes veiled by white eyelids. In the midst the myriad stars of the soft Spanish sky, the traceries of stone like moons and diamonds set in a wondrous carved coronet where rise statues under stone canopies as crimson or cloth of velours; statuettes and prophets around the transept, and the *Puerta del Perdon*; three portals with arches surmounted with sculptures of the Coronation and Immaculate Conception of the Virgin, where one sees carved wonders—rose window and open-work balustrades, ogival windows, deli-



Gate of Pellegreria, Burgos Cathedral

here, in every niche and corner, statues—
s, prophets, priests and kings; cherubs and
n crosses, candles, lyres, harps and palms.
ern facade is the principal one and con-
tain doorway, called by the Spanish the
Perdon, with three magnificent entrances
to the three naves, and this is the most
icized portion of the cathedral, for the
nge overtook the Chapter in 1794, and
to make over the Gothic entrance,
y of the statues and introduce a Greco-
t, very badly in keeping with the rest
ce. A few of

ues remain to
however: a
St. Ferdinand,
ng of Bishop
a good like-
g Alfonso VI.
r of the facade
to redeem it,
mounted by an
balustrade of
ce, with tur-
rose window
still above,
ly ornamented
agimaces, with
es of tiny but
detail, foliage,
ght statues of
crowned youths.
es etage is an
ustrade which
to towers, and
with the legend
et decora,"

Our Lady, as
ver loved to

statue of the Blessed Virgin stands in
nder a fine canopy, holding the Holy
arms, while the words, "Pax vobis,"
ne upon one side with the monogram
d, upon the other "Ecce Agnus Dei,"
with the monogram of Our Lord.

alut the lateral towers are seventy-five
ates of the Evangelists, Doctors of the
d the saints but the general effect of
onal is not equal to that of the *Puerta*
happens into the North transept, and
te *Puerta del Sarmental*. The *Puerta*
pfect harmony, and excellent in style,
orn, profusely ornamented and adorned

with statues. Christ is seated in the centre of the
arch, attended by Our Lady and St. John.

Other statues represent the warfare between
good and evil in a realistic manner, more inter-
esting than clever in execution. Above the door
is a bas relief of a church and belfry and upon
either side stand saints in marble, St. Dominic and
St. Francis requesting from the King of Castile
the Papal Bulls containing permission to found the
Dominican Order and that of the Franciscans.
Above this is a charming statue in a tiny
railed chapel of Our Lady of Joy.

Other portals are the
Puerta de la Pellegeria—a
wonderful example of the
plateresque style—perfect
as silver-smith's work, al-
though in hard stone, the
Puerta del Sarmental—
named from a rich family
of Burgos, whose family
residence was here, and
who gave it up for the
building of the cathedral,
with over sixty statues,
and a magnificent trefoil
rose window of the 14th
century.

Entering the cathedral,
one gives little heed to the
statistics which an atten-
tive sacristan presents with
Spanish courtesy, telling
one that the length is 300
feet, the breadth 213 feet
and the height 193 feet.
Who can think of figures
when such ravishing vista
greet the eye on every



Spires, Burgos Cathedral

hand, and when the spirit of the place is so mar-
vellously uplifting? The long naves, cut by the
transept and separated by twenty octagonal pillars,
light, slender and airy, are flooded with a heavenly
light, a peculiarity of this cathedral, for the stone
of which it is built is of a creamy whiteness, and
nearly all of the magnificent stained glass of the
14th century having been destroyed by the ex-
plosion of the castle in 1813, the sunlight streams
through the white windows, leaving the interior
without that "dim, religious light," seen in the
other cathedrals of Europe, with their stained glass
windows and darkened oak furnishings, blackened
with age.

Intersecting the nave is the Lantern, or *crucero*, which Charles V thought the gem of the entire building, saying that it should be placed in a case, so rare was it, while Philip II thought it should be looked on as the work of angels not of men. To the credit of the Burgalese be it said that the money for this superb work of art was given by the people of the city, assisted by Cardinal Alvarez, and it was designed by De Borgona and executed by De Vallejo and Castanedo, both natives of the city.

The piers of the beautiful transept rise like towers in four stages, the pedestal, octagonal in form, decorated with sixteen allegorical figures in *mezzo-relievo*, Prudence, Charity, Prayer, etc.

Fluted pillars adorned with heraldic shields form the second etage, and in the third and fourth, are four and twenty statues, life sized, of Doctors of the Church. Around the cornice are still more statues of angels, seraphs and cherubs, with richly decorated flowers and fruits, and the versicle, "I will praise Thee in Thy Temple, and will glorify Thy name, Thou whose works are miracles." One turns from the wonders of the lantern, with its starry dome 173 feet high, its classic sculptures of purest Ontoria and Carrara, its breadth and splendour of conception, with regret. Yea, wherever one looks within the vast cathedral, one's eyes rest upon beauty of sentiment and art.

The High Altar is elegant and full of relievos of subjects taken from the life of the Blessed Virgin—ever beloved in Spain, that "Land of the Most Pure Virgin"—the *sagrario* is elaborately decorated with scenes from the Old Testament, the *retablo* costing forty thousand ducats, and the tombs of the Infante Don Juan, and Count Don Sancho, exquisite samples of monumental art.

The Choir of Burgos cathedral is one of the finest in the world. It contains 103 walnut stalls, marvels of wood carving, darkened with age until

almost of ebony-like texture and hue. is of the finest Renaissance style, and 1497, and the carvings show scenes in the Virgin, stories of the Old Testament the saints and legends.

From one chapel to another the travelers loathe to leave any, yet finding gem of art, some especial claim to a The most noted is perhaps, the Chapel of the Constable, founded by "Don Pedro F. Velasco, Count of Haro, of the House of Infantes of Lara, who was present at



The Nave, Burgos Cathedral

Portugal and Castile contributed to the Kings obtaining kingdoms," so mention in its style of the florid Gothic, allied to the ornamentation, dates from the century. The noted for its ornamentation called "work," and clustered with statues beneath canopies, almost filmy cob-web lace adorn its tions.

The tomb of the founder of the his wife are rarest in the sturdy Constable of Constable of represente

armed cap-a-pie, carven in Carrara upon a jasper mausoleum, the details of wonderfully wrought out. The Condesa de Haro is not less a work is represented as lying full length, posture on an embroidered cushion, a little dog, emblem of faithfulness.

In the sacristy of the chapel is a Leonardo da Vinci, of St. Mary a marvel of coloring and atmosphere. of Santiago, the parish church of the hood, is the largest in the cathedral. altars and several fine tombs, the Chapel Enrique has beautiful alabaster pa

the Chapel of San Juan de Sahagun con-
eco's famous painting of the Christ of
and the statue of the Virgin de Oca.
end tells that the statue nodded its
swer to the prayer of an unhappy
o appealed to her to witness her lover's
marriage. Since then the statue has
rite place of pilgrimage for Spanish

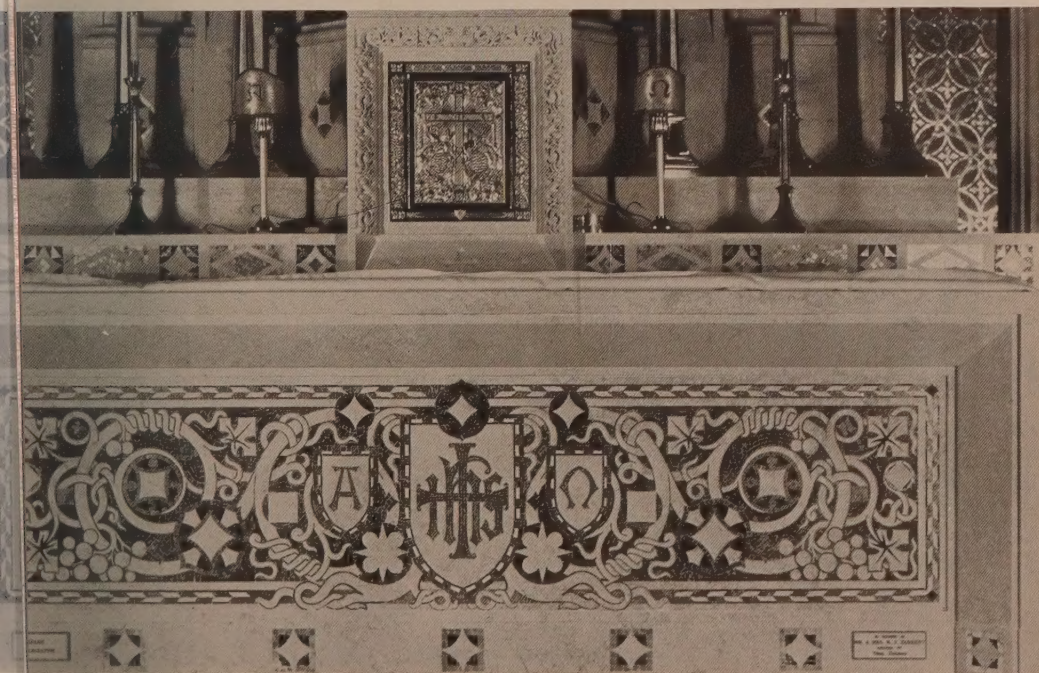
Chapel of the "Cristo de la Agonia" is
brated Christ of Burgos, said to have
by Nicodemus, after he assisted Joseph
a to inter Our Lord. It was found
n the waves of the sea, carefully
l deposited in a chest. The anatomy
e, especially for the extremely early
statue, the expression is painfully
to it are attributed many miracles.
noticeable sweat on Fridays, and has
bled at intervals.

ous legends are told in regard to treas-
athedral, not the least, twining, about
person of the Cid—Spain's national
ty palladin, conqueror of Moor and
ne may see the Cid's coffer, in which
merchants are said to have held his
ety for the sum of six hundred marks,
Cid for the conquest of Valencia.

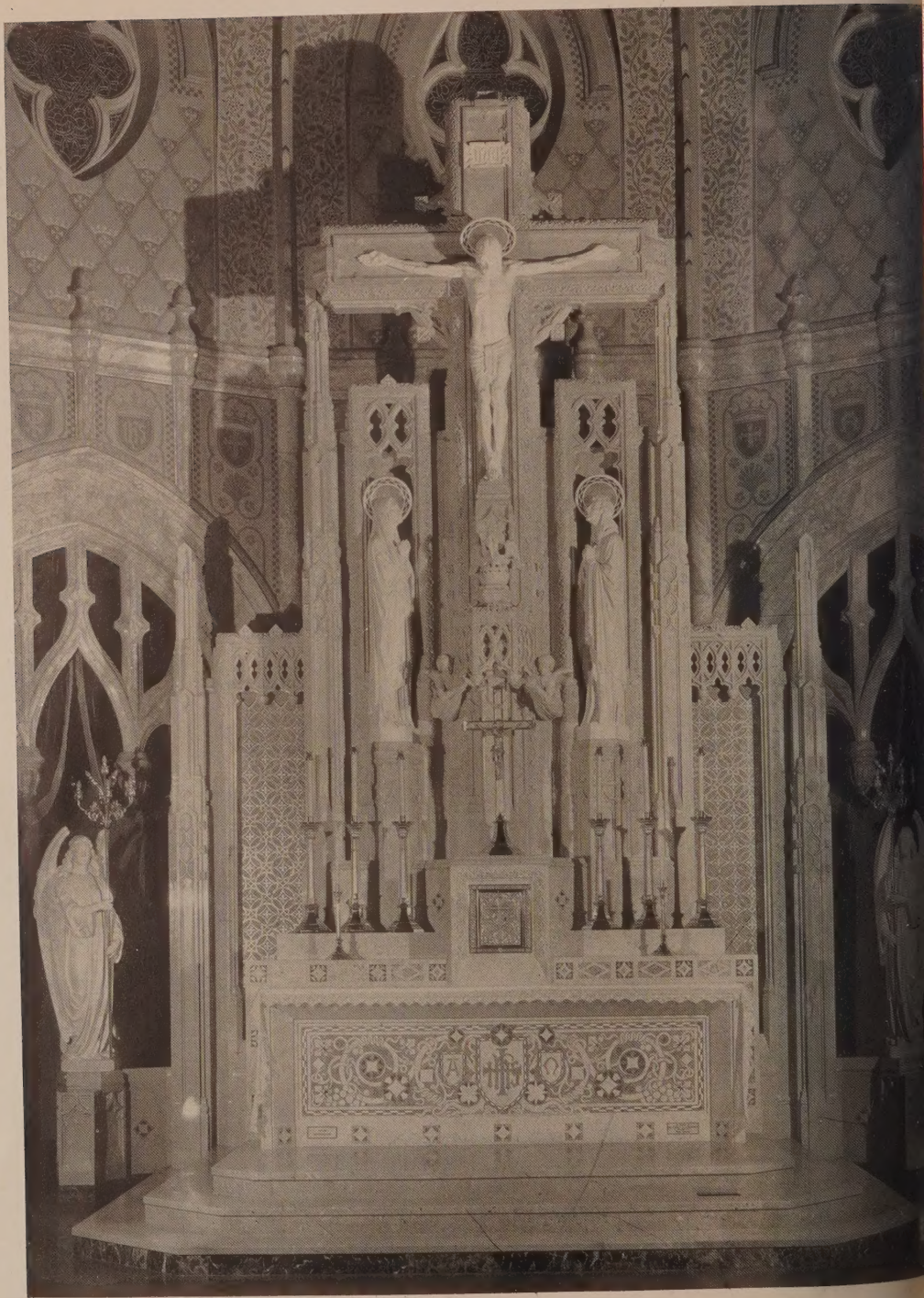
In the treasury are wonderful jewels and carved
presses, in which the vestments are kept, and few
places in the world are there such marvels of
embroidery ecclesiastical as in devout Spain.

Compared to some other of the Old World
cathedrals, there is perhaps less of the accessory
works of genuine art to be found in the cathedral
of Santa Maria of Burgos. There are fewer grand
paintings, altar pieces or monuments to call the
attention from the grandeur of the church itself,
as a whole, but nowhere in all Spain, indeed, one
would almost say in all the world, is there greater
perfection of detail or more elaborately wrought
ornamentation of the building itself, than in this
marvellously lovely poem in stone, the Cathedral
of Burgos.

"A volume would not suffice for the description
of all the masterpieces of sculpture and painting
which are scattered throughout this immense
Cathedral. . . . But why multiply words?
Could the most minute description give even a faint
idea of the thing? And if I had written a whole
page for each picture, each statue, each bas-relief,
should I have succeeded in exciting in another
mind, even for an instant, the emotion that I ex-
perienced?"—De Amicis.



Altar Frontal of Mosaic Faience and Marble. See page 6



MAIN ALTAR

Blessed Sacrament Church, Springfield, Illinois
 Rt. Rev. Msgr. M. A. Tarrent, Pastor

Flawless Chiampo Rosa Marble, exquisite carvings and pleasing symmetry combine to make this altar work of art. Interesting contrast has been provided with mosaic faience of red, blue and gold. Produced entirely in the Studios of Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy. Designed in collaboration with Aschauer & Waggoner, Architects, Decatur, Illinois.



MARBLE SHRINE AND SIDE ALTAR

Blessed Sacrament Church, Springfield, Illinois

erized by perfection of design and execution is here wrought in imperishable marble and mosaic. The splendid balance of the decorative motifs and the attractiveness achieved by recessing the antependium to harmonize with the receding background of the niche in the church.



MARBLE ALTAR AND WALL SCREEN

Chapel, New Rochelle College, New Rochelle, N. Y.

The pure beauty of simplicity reveals its pleasing possibilities in this, a handsome altar of French Hauteville marble. Liturgical in plan, the tabernacle stands free while a single gradine is provided for crucifix and candles. Specially designed and executed by Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy.



CHAPEL INTERIOR

New Rochelle College, New Rochelle, N. Y.

ated on opposite page is here seen with tabernacle veiled and frontal in place. A beautiful canopy of richly embroidered silk and velvet hangs suspended overhead.

**BALDACHIN ALTAR**

St. Bartholomew's Church, Elmhurst, L. I., N. Y.

Rev. F. J. Ulean, Pastor

A creation of rare artistry. Massive monoliths of Mandorlato and Brocatello support the baldachin. Hauteville Marble ornamented with mosaics in colors. The altar proper which is liturgical in plan is of Veronesi Marble and rests on predella and steps of Mandorlato di Verona. Designed by Murphy & Lehman, Architects, Brooklyn. Executed by Daprato Studios.

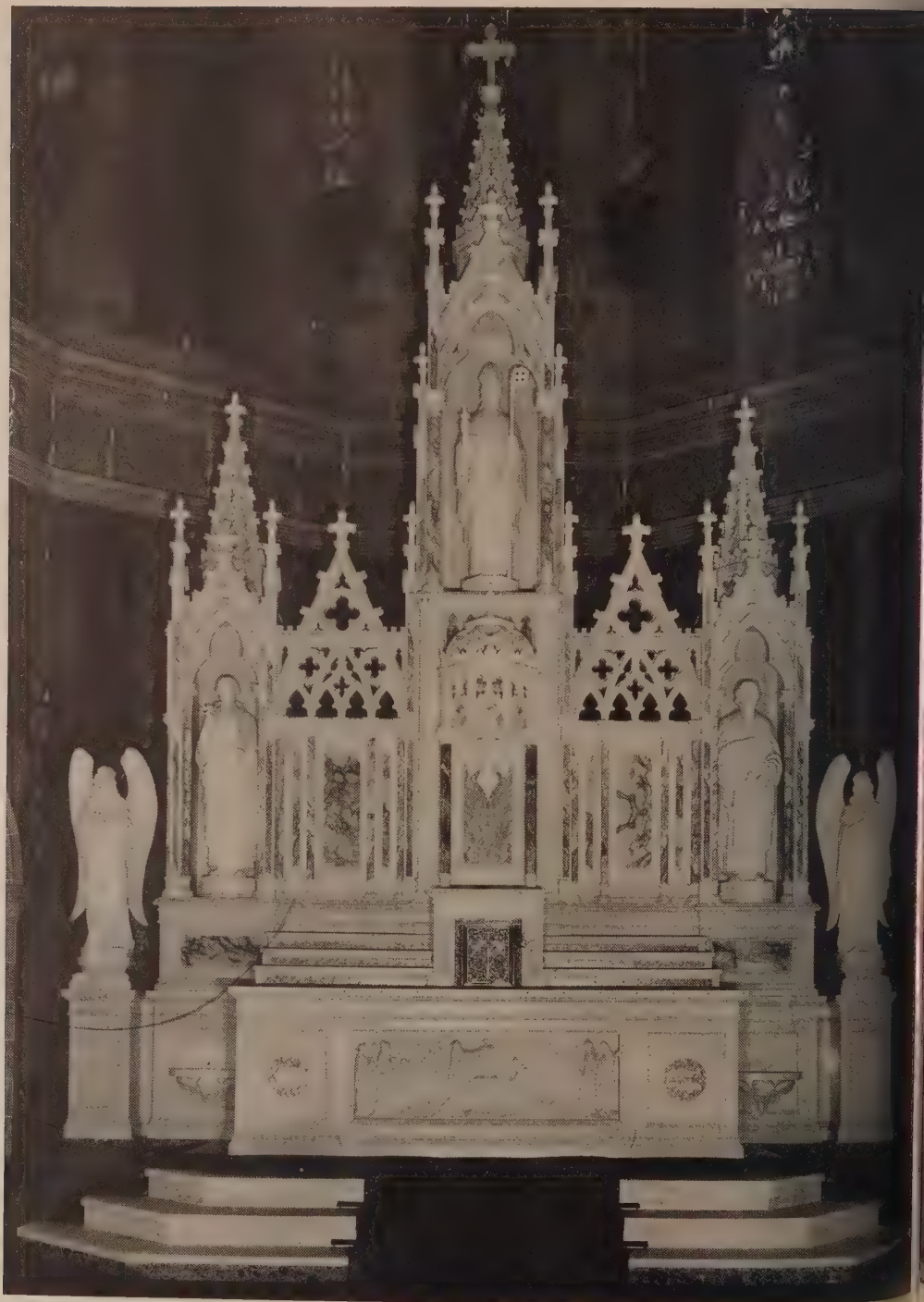


MARBLE MAIN ALTAR

Sacred Heart Church, Elizabeth, N. J.

Rev. Florian Widman, O.S.B., Pastor

ical altar giving evidence of masterful handling in design and execution. The altar proper which is of Carrara Marble with columns of Onyx Apuano stands free from the reredos. The tabernacle stands alone while the crucifix and candlesticks rest on a continuous gradine which forms the retable. Designed by Frederick J. Schwartz, New York City, Architect. Execution by Daprato Studios.

**MARBLE MAIN ALTAR**

St. Patrick's Church, Cleveland, Ohio

Rev. J. R. Kenny, LL.D., Pastor

Ascending spires with perforated tracery of most artistically carved detail give to this altar an appearance of commanding elegance. Bianco Chiaro di Prima enriched with matched panels of Cream Paonazzo and color of Breccia Violetta Marble supplies the predominant color tone. The base is of Verde Antico while the floor of the sanctuary is of highly polished Tavernelle Marble. All from the Studios of

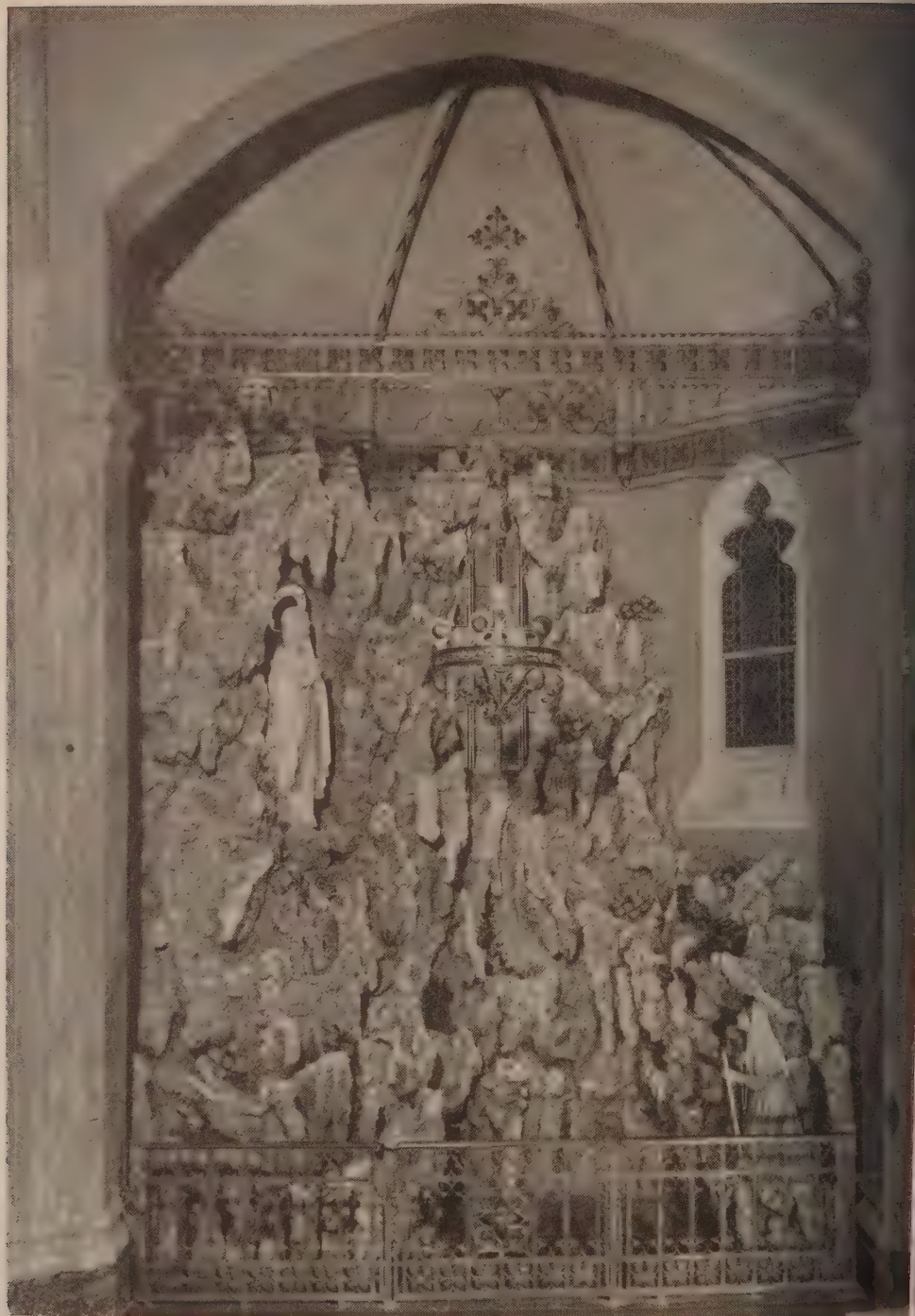
Daprato Statuary Company.



MARBLE SIDE ALTAR

St. Patrick's Church, Cleveland, Ohio

been given to this altar by overlaying delicately carved white marble on panelled backgrounds of Verde Antico. Designed and executed by Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy.



GROTTO OF LOURDES

Blessed Sacrament Church, Springfield, Illinois

Rigalico wrought in rock formation and finished in polychrome gives to this Grotto a touch of realism attractive to behold. A beautiful statue of Our Lady of Lourdes stands enthroned within a niche of artistry. Specially designed and executed by artists of Daprato Statuary Company.



PIETA SHRINE

Blessed Sacrament Church, Springfield, Illinois

Devotion is indeed a precious possession in any church. Its aesthetic value serves to accentuate its spiritual and that, after all, constitutes the real reason for its place in the church. This beautiful shrine of marble with its wrought iron inclosure was produced in its entirety in the Studios of Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy.



SHRINE OF THE SEVEN HOLY FOUNDERS

Our Lady of Sorrows Church, Chicago, Illinois

Very Rev. P. Condon, O.S.M., D.D.

Gorgeous marbles of brilliant colors, dazzling white sculptures of superlative execution and mosaic lines give special prominence to a wonderful rendering of an Apparition of the Blessed Virgin. Specially designed and executed by artists of Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy.



MARBLE PULPIT

St. Patrick's Church, Cleveland, Ohio.

in marble have given special evidence of their artistic talent in the creation of this rare work of white marble has been used with Verde Antico to produce a most attractive ensemble. Designed and executed by Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy.

**MARBLE SCULPTURES**

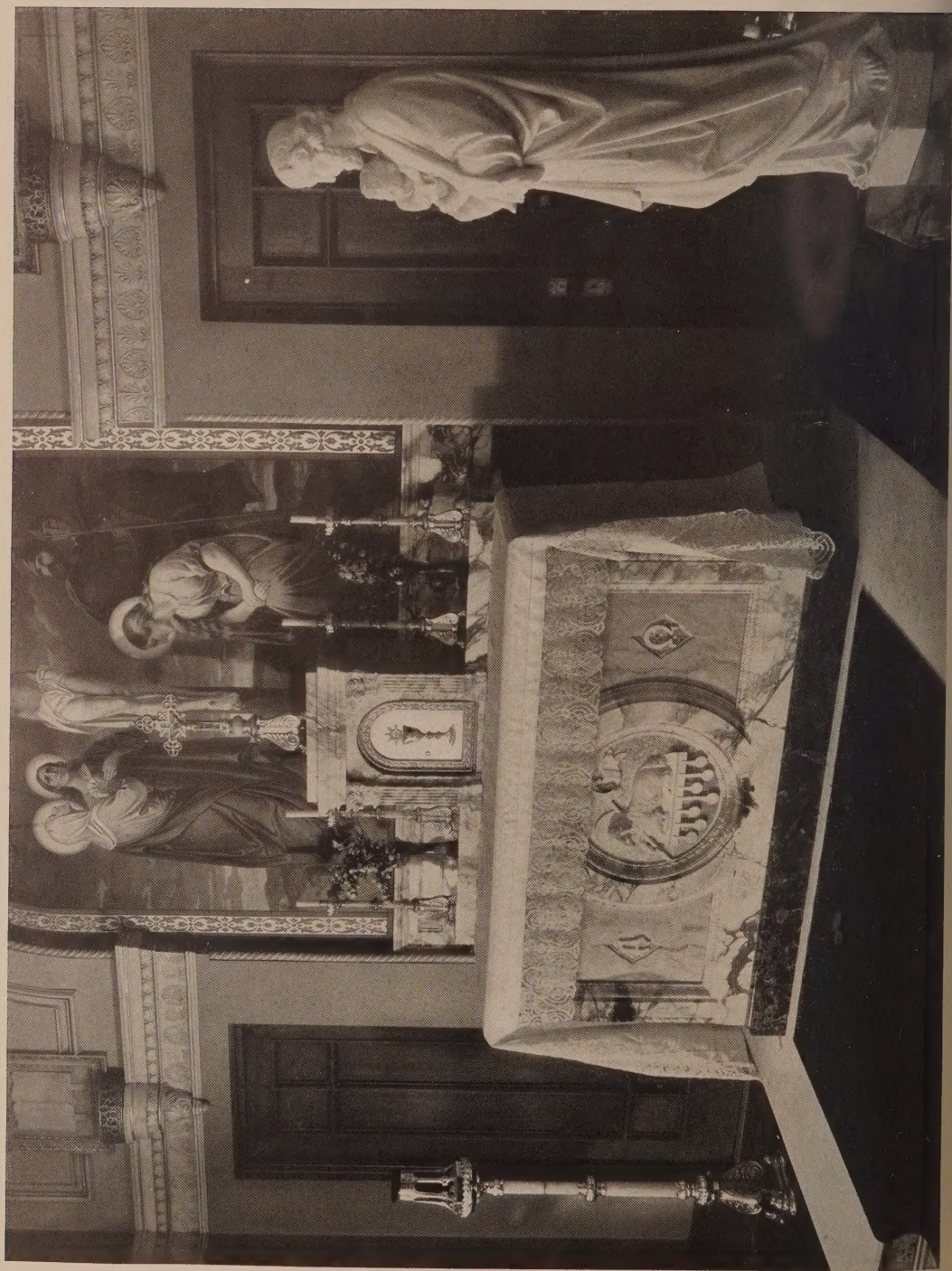
St. Patrick's Church, Cleveland, Ohio

The architect whose plans contemplate installations of unusual artistry achieves recognition properly when capable artists are employed to interpret his ideas. These faultless sculptures from Daprato suggest the source of marble carving that will do justice to the most exacting specifications.



DAPRATO MOSAIC WINDOWS

of colors, rich and brilliant yet combined in fascinating harmony; geometrical shapes, medallions, ornament and figure work, all of measured hue and tone;" is a brief description of the ideal Mosaic Window. This type of Stained Glass has wondrous possibilities for beautifying the church, but more than in any other there is special need of scientific and artistic skill to achieve proper color balance. Colors too strong or too weak fatigue the eye and lessen the artistic value of the windows.



MARBLE ALTAR OF PRIVATE CHAPEL

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MARBLE CRUCIFIX

Cathedral of the Immaculate Conception, Denver, Colo.

Rev. Hugh L. McMenamin, Rector

A work of art and a remarkable piece of sculpture. The crucifix as shown was carved from a single block of marble. Produced in the studios of Daprato Statuary Company, Chicago, New York, Pietrasanta, Italy.